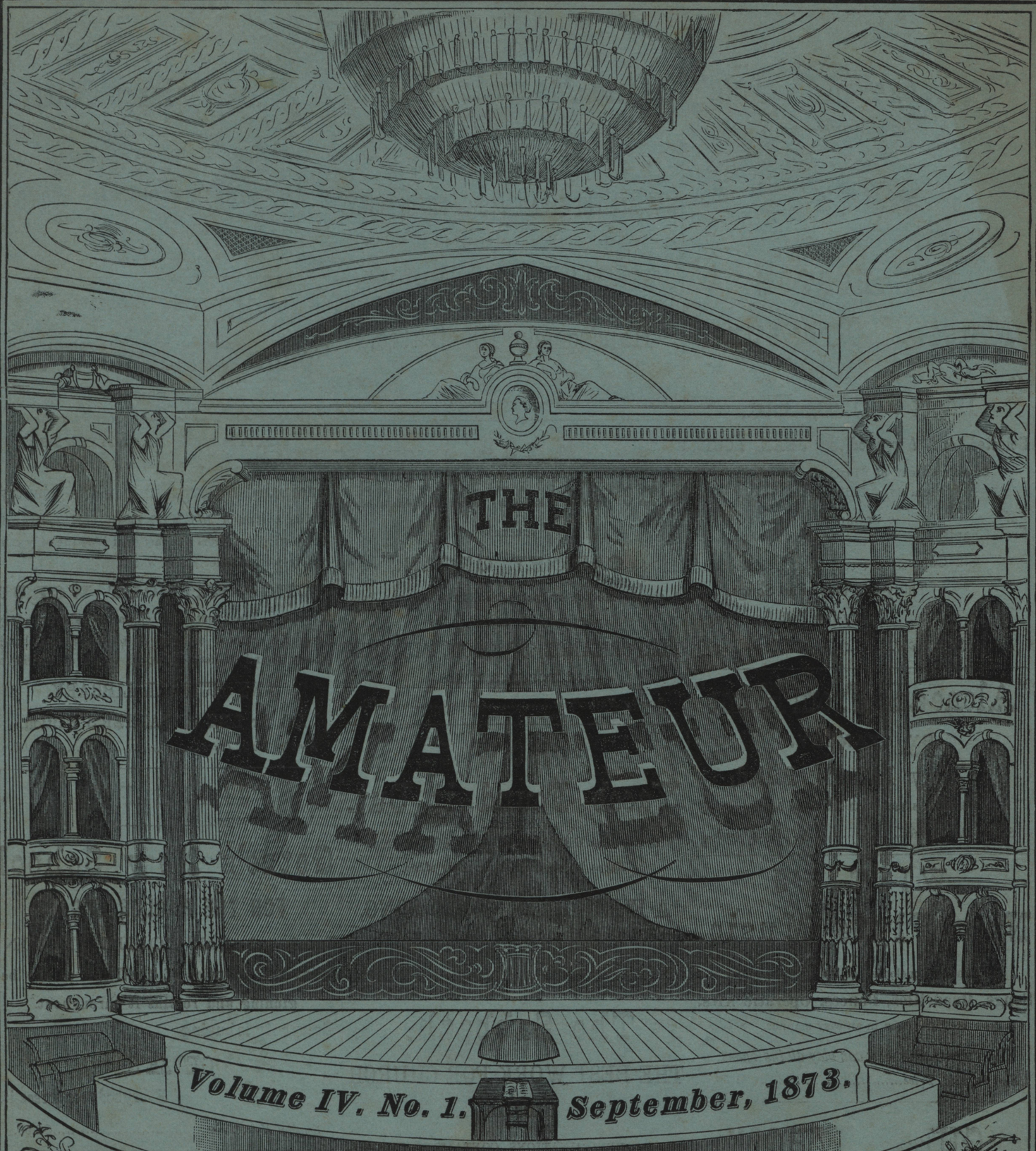
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Volume IV. No. 1. September, 1873.

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A Poem by Mendelssohn.

In the Mendelssohn household, the birthdays of his parents were always the occasions of some little musical or theatrical performance. In the year 1826, his mother's birthday was celebrated by a lively masquerade. Felix appeared as a Tyrolean, with a knapsack from which bon-bons and verses (of his own making) were showered. We pen a sample, trifling as they are they are, worth preserving as a specimen of the workmanship of the Composer of the "Midsummer Night's Dream." The following is a free translation; the verses contain some excellent advice to critics of every class:

If in serious mood you write—
Soon to sleep your hearers sink;
Should you playful thoughts indite,
This is trivial stuff, they think;
If your composition's long,
You but move their pity.
If a short and simple song,
They cry, hem, tolerably pretty;
If your music's plain and clear,
'Tis like a shallow puddle;
If profound, your critics sneer
Poor fool, his head's a muddle.
Write whatever way you can,
Some *quid nunc* shakes his noddle.
Therefore write your best, O man!
And never care a boddle.

Felix's mother remarked: "I think the verses are very moving. They show what effect the manifold criticisms of our day on a work of art must have on a young head."

THE criterion of true beauty is, that it increases on examination; if false, that it lessens. There is something, therefore, in true beauty that corresponds with right reason, and is not merely the creation of fancy.

THE New Plutharmonia, in London, lately sang the "Lohengrin," in St. James' Hall, with powerful chorus and orchestra, and first rate solo singing. One trio was enthusiastically received.

LOS BUFFOS HABANEROS.—A Spanish Opera Troupe from Cuba has given a performance in the 34th Street Theatre, in New York.

THE famous Jubilee Gilmore, is performing with one-half of his troupe in the Grand Minor Hotel, in Saratoga, the other half are performing at the "Profile House," in the White Mountains.

CLARKE'S New Method for the Piano Forte is *the* book.

PREPARE for the Opera Season by procuring Lee & Walker's editions of the Opera Librettos, only 15 cents each.

Little Miseries.

Life would be miserable if men and women had no grievances. It is highly probable, indeed, that a large number if they could find nothing to grumble at, would die of simple *ennui*. It is positive enjoyment to many people to have a good growl; they take intense delight in persuading themselves and those by whom they are surrounded, that they are martyrs on a small scale. They do not act thus always with the mere intention of invoking pity on their behalf; perhaps, if the truth were to be made known, they are intensely angry with the being who has the audacity to pity them. They are actuated by a somewhat vague feeling of discontent. They feel that somehow or other, that things are not exactly as they ought to be. They may have plenty to eat and drink, they may have good clothes on their backs, and sufficient money to provide them with all healthful luxuries, they may have friends who love them, and comfortable homes, and yet they will feel dissatisfied, and seize an opportunity of making their dissatisfaction felt. They may be good hearted in the main, they may give money to feed the hungry and clothe the naked, their eyes may water with compassion at the sight of suffering, and yet, unaccountable as it may appear, they will take a positive pleasure in making those with whom their daily lives are spent, temporarily unhappy. Human nature is made up of such palpable contradictions—there is so much instinctive bad mixed up with so much instinctive good in every one of us—that there is no reason to be suprised at this. Such being the constitution of many men's minds, it will readily be conceived that even when people are exceptionally prosperous, that make a point of positively gloating over their trivial trials, making out, indeed, they have as large a share of the bitters of life as any of their fellows. Indeed, we may go a step further, and say that those who have most trials talk least about them. Those whose lives are one continual grind, who have to struggle hard to keep the wolf from the door, have in fact, little time for grumbling. They have generally to be content with things as they are. It would be found, were inquiry made, that honest hard-workers are so busily engaged in thanking Providence for such small mercies as are vouchsafed them, that they forget to murmur, except at odd moments, on account of those which are denied.—*Liberal Review.*

"COME HERE WALTZ" and "CHESNEY-WOLD QUADRILLES," as played at Walnut Street Theatre and inscribed to Mdme. Janauschek, have just been issued with a life-like likeness of the renowned tragedienne. Both beautiful pieces. Ten thousand copies were ordered in advance of publication.

Humors of German Law.

A work entitled "The Humorous Element in German Law," just published at Berlin, describes the punishments which used to be inflicted in various parts of Germany—in some cases up to a very recent period—with the object of humiliating culprits and exposing them to the public ridicule. A common punishment was that of going in procession through the streets of a town or village in a dress covered with images of swords, whips, rods, and other instruments of corporeal punishment. In Hesse, women who had beaten their husbands were made to ride backward on a donkey, holding his tail, on which occasion the animal was led through the streets by the husband. This custom existed in Darmstadt up to the middle of the seventeenth century, and was so common that a donkey was kept always ready for the purpose, in the capital and neighboring villages. At St. Goad, a miller was allowed a certain quantity of wood from the forest belonging to the town, in return for which he was bound to supply a donkey to the municipality wherever required for the chastisement of a scolding wife.

Another very old custom was that of punishing a henpecked husband by removing the roof of his house, on the ground that "a man who allows his wife to rule at home does not deserve any protection against wind and weather." If two women fought in public, they were each put in a sort of closed sentry-box, which left only their heads exposed, and they remained for an hour, face to face. A common punishment for scolding women was the "shameful stone," which was hung around their necks. This stone was usually in the shape of a bottle.

At Hamburg, libellers and slanderers were compelled to stand on the block and strike themselves three times on the mouth as a sign of repentance. The custom still existed thirty or forty years ago. In some towns the "shameful stone" was in the shape of a loaf. At Lubeck, it was in the shape of an oval dish, and in other places that of a woman putting out her tongue. Such stones were usually very heavy. According to the law of Dortmund and Halberstadt (1838), they were to weigh a hundred weight. Those who were wealthy could purchase exemption from this punishment with a bag full of hops, tied with a red ribbon.

THE SABBATH—will have the *glory*, and the *hallelujah*, the *triumph*, and the *victory*, will be the *key-note* for all choirs, and become the great AMERICAN TUNE BOOK.

AT Saratoga, Newport, Long Branch, Cape May, White Sulphur and Bedford Springs, Lake George and the White Mountains, the song of the season was Millard's "Picking cherries down the lane."

The Ballet.

The ballet, properly so called, is the parent of all representative art. Before man wrote and painted signs, he danced. Before music and singing, and the plastic arts, there were pantomimic dances; among almost all the earliest nations dancing of some kind entered into the rites and ceremonies of religion, nay, entered largely into social and political life, for there were dances of war, and of triumph, and of pleasure. The Jewish records are full of allusions to the dance—David dancing before the ark, Jeptha's and Herodias' daughters dancing in joy and festivity, Moses and Miriam dancing to songs of triumph; and the Greek chorus itself in the oldest times was nothing but the assemblage in the public place of the whole population of the city for the purpose of singing songs and dancing dances of thanksgiving to the gods. But as to the Greeks we owe the origin of the drama (offspring of the pantomimic dance), so to them was due probably the highest conception and development of the art of dancing. In combination with the science of gymnastics or the culture of the body, they appear to have raised the dance into a systematic expression capable of rendering all the different passions. The famous dance of the Emmenides or Furies is said to have communicated such terror to the spectators that the effect could scarcely have been greater had the Furies themselves taken possession of the stage. When we learn further that the attitudes of the public dancers inspired the greatest Greek sculptors, who studied them for their perfect delineations of passion, and when we look into the work of Phidias, we begin to realize the extent of difference between those dances which the Greeks witnessed and those inelegant capers which we are accustomed to applaud. The Spartans had a law compelling all parents to exercise their children in dancing from the age of five. The little creatures were led by grown men into the public place, and there trained for the armed dance. The Pyrrhic dance, expressive of overtaking and overcoming an enemy, performed by young men in four parts, must have been a kind of exciting ballet or dramatic dance. Aristotle places dancing and poetry in the same rank, and says in his "Poetics" that there were dancers who, by rhythm applied to gesture, expressed manners, passions, and actions. The Greeks had fine poets, and therefore we cannot say, "So much the worse for poetry!" but we cannot help seeing how the art of dancing has fallen from its high estate and become a vulgar and tasteless exhibition of mere muscular dexterity, actually lower down in the scale of art than even the war dance of the Ojibbeways. Greek dancing was more than a mere feat of agility. The fire that communicated itself to the spectators came from those who were themselves touched with enthusiasm, unlike the human marionette, the ballet-dolls-on-wires of to-day. But, for good or for evil, the passion for the dance can never die; it is a real instinct, irrepressible and universal. We see in all children, and in animals, and among the rudest tribes, the impulse to express various emotions by rhythmic movement. Children often dance with rage as well as with delight. As we grow older, and the eye becomes cultivated, and the blood sluggish, we prefer looking on, to dancing ourselves. And in the maturer periods of the world among civilized nations, dancing, as a studied art, is chiefly left to professional and trained dancers. Yet how often when a rhythmic tune is played, do grown people beat the foot or nod the head in time with it. A little more and they would gesticulate—a little more, and they would dance. The singular power which rhythmic motion has over the human mind, and its contagious property, may be noticed in the curious dancing epidemics of the Middle Ages (which seemed to end in a kind of possession), and again in the coarse rites of one or two modern religious sects.

Why Men Need Wives.

It is not to sweep the house, and make the bed, and darn socks, and cook the meals, chiefly that a man wants a wife. If this is all he needs, hired help can do it cheaper than a wife. If this is all, when a young man calls to see a lady, send him into the pantry to taste the bread and cakes she has made; send him to inspect the needle work and bed making, or put a broom into her hand and send him to witness its use. Such things are important, and the wise young man will quietly look after them.

But what the true man most wants of a true wife is her companionship, sympathy, courage and love. The way of life has many dreary places in it and man needs a companion to go with him. A man is sometimes overtaken with misfortune; he meets with failure and defeat; trials and temptations beset him, and he needs one to stand by and sympathize. He has some stern battles to fight with poverty, with enemies and with sin; and he needs a woman that, while he puts his arm around her he feels that he has something to fight for and will help him to fight; that will put her lips to his ear and whisper words of counsel, and her hand to his heart and impart new inspirations. All through life, through storm and through sunshine, conflict and victory, through adverse and favoring wind, man needs a woman's love. The heart yearns for it. A sister's or a mother's love will hardly supply the need.

Yet many seek for nothing more than success in housework. Justly enough, half of these get nothing more; the other half, surprised above measure, have gotten more than they sought. Their wives surprise them by bringing a nobler idea of marriage, and disclosing a treasury of courage, sympathy and love.

Loss of Sleep.

One of the many capital punishments in use, under the Chinese criminal code, is that of deprivation of sleep, which generally proves fatal in about ten days. Five foolish young Belgians lately tried this experiment upon themselves with more or less disagreeable results. They laid a wager that they would remain awake for seven days, on condition that they might use all possible means of keeping off sleep. They arranged the employment of their time in the following manner: The night was spent in dancing and drinking quantities of coffee; during the day they rode, fenced, or shot at a mark, taking coffee every half hour. One of these young men won the wager, but lost twenty-five pounds in weight; two fell asleep after remaining awake one hundred and thirty hours; one was seized with inflammation of the lungs; the fifth was overcome by slumber while on horseback, fell and broke his arm, and thus ended this very unnecessary ordeal.

"PICKING CHERRIES DOWN THE LANE," by Millard, is delightful. Send for a copy, 40 cents.

Self and Self-Love.

It would sometimes appear as if all the sin and misery that exists in the world might justly be traced to selfishness. From the child who snatches his playmate's apple from his hand, to the criminal who defrauds his neighbor of his freedom, property or life, all evil-doers seem to be actuated by a preponderating self-love, which blinds them to the rights and claims of others, and induces every variety and degree of misconduct, and the sorrow which inevitably attends it. Such a view leads many excellent people to regard self as the principle of all evil hostile to virtue, religion and God; adverse to the best interests of mankind, and the great barrier to any true elevation or power of beneficence. To renounce, to distrust, to sacrifice, to forget self, is thus the effort and the teaching of many who firmly believe that thus, and thus alone, can any one become humbly religious or actively beneficent. On the other hand, the impossibility of doing this in its fullness leads to much dejection and self-reproach among those who are faithfully striving for it, while those who most need a restraining influence often cast off utterly bonds found to press so heavily upon their natures. The difficulty lies, we think, in the narrow and contracted view which is so commonly taken of self. Certainly, if it is to be put in antagonism with all good principles and noble impulses, if it must conflict with all humility, reverence and devotion, and wage warfare with all kindliness, benevolence and love, the sooner we exterminate it the better. But is this so? What is this self which we are so earnestly urged to despise and renounce? Is it not a beautiful and harmonious union of body and mind, of matter and spirit, of a delicate framework replete with the most wondrous mechanism, and a soul with infinite possibilities? Certainly, all will admit, that to renounce our highest nature can be no virtue, but a crime. The spiritual part of man, which proves its superiority to the outward universe, by comprehending and subjugating it, is the noblest of all God's works, and to develop and unfold it must be our highest aim. Then our physical nature, with its complex apparatus and unerring laws, surely demands a respectful regard and a wise culture, rather than any immolation. Every sense is an inlet of pleasure and an educator of the mind; every animal desire has its own function to perform and purpose to fulfil.

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The Duties of Youth.

The first years of man must make provisions for the last. He that never thinks never can be wise. Perpetual levity ends in ignorance; and intemperance, though it may fire the spirits for an hour, will make life short and miserable. Let us consider that youth is of no long duration, and that in mature age, when the enchantments of fancy shall cease, and phantoms of delight dance no more about us, we shall have no comforts but the esteem of wise men, and the means of doing good; let us, therefore, stop, while to stop is in our power; let us live as men who are sometime to grow old, and to whom it will be the most dreadful of all to count their past years by follies, and to be reminded of their former luxuriance of health only by the maladies which riot has produced.

Character Makes the Man.

The man of character is always the man of iron nerve; he may be neither a great statesman nor politician; he may be humble in his associations and aspirations; but with all these exceptions, if he has character, his heart is right, his integrity is unshaken. He looks on truth with a clear vision, acting in accordance with its superior dictates; he does not fear nor shun the face of his fellow man, for his soul is white with integrity, and he looks humbly and trustingly up to the eternal source of truth, and his fellow-beings, in a lowlier sense, look up to him because he is trustworthy, and, in short, has character—good and stable character. Character is the corner-stone of individual greatness—the Doric and splendid column in the majestic structure of a true and dignified man, who is at once a subject and a king. Such is the true type of perfect manhood; to earth belongs his corruptible body—to another and more enlarged sphere his soul, stamped with divinity.

NEW MUSICAL INSTRUMENT.—If into a glass tube two flames of convenient size be introduced, at a distance of one-third the length of the pipe, counting from its base, these flames will vibrate in unison. The phenomenon continues as long as the flames remain separate, but the sound ceases the moment they are brought in contact. If the position of the flames in the tube be varied, it is found that the sound decreases until one-half the entire length is approached. Based on these facts, M. Kastner has constructed a new musical instrument of a very peculiar timbre, closely resembling that of the human voice. The "pyrophone," as it is termed, has three key-boards, each key of which is by simple mechanism placed in communication with the conduit pipes of the flames in the glass tubes. By pressing upon the keys, the flames separate, and sound is produced. When the pressure is removed, it is instantly stilled by the junction of the flames.

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Massachusetts says:—

"We have always considered Boston Chromos *the bes'*, your 'Happy Hours' wears the laurel wreath."

California proclaims:—

"Our 'Happy Hours' arrived, and we have been in raptures ever since."

Ohio sends greeting with:—

"Enclosed find draft, with names of one hundred new subscribers, the sample AMATEUR started our people on the *qui vive* and the Chromo settled the business."

Georgia writes, to say:—

"Your Chromo has made trouble in the family, three daughters each claiming 'Happy Hours.' Enclosed find two dollars, subscriptions for Lizzie and Bertie.

P.S.—I have to enclose an additional subscription, as my better half lays claim to the picture."

GOD has so constructed our nature that, in every pursuit of life, we are stimulated to exertion by the hope of reward.

THE real wants of nature are the measure of enjoyments, as the foot is the measure of the shoe. We can call only the want of what is necessary, poverty.

Getting Ready to be Happy.

This is exactly what most of us are doing. We are not ready to be happy to-day, this week, this year; but to-morrow, next month, another year, our cup of joy will be full. When the promised time comes, and the *acmé* of our hopes in a certain direction is reached, health may be wanting, friends dead, and life, however full of all we thought would make it rich and worth the having, be empty and dreary. But he who "takes the best now and here" enjoys it, puts himself into possession of that which cannot be taken away. Certainly it is right to provide for the rainy day, in health to prepare for sickness, in youth to lay up for old age; but there is much more time than many of us think while doing this to be happy in the present, and there are a thousand paths to happiness if we but have the skill and the desire to find them.

We are too eager in the pursuit of some far-off result to take time to be happy to-day. How often do we look back on years that have fled, and see many elements of truest enjoyment, which at the time we took no notice of, and which, could we count them in now, would fill our cup of joy to overflowing. Shall we learn a lesson from this?

A DRUGGIST'S MISTAKE.—The Waterbury *American* says: A story is circulating, which tells how a fair young lady went to a drug store and told the man to fix her up one dose of castor oil, and to mix it up with something to take the taste away. The man told her to wait. In a few moments he asked her if she felt like taking a glass of soda water. She accepted the invitation, and drank the beverage. Presently she asked the roller of pills why he didn't give her the castor oil. The man smiled a triumphant smile, and said: "Madame, you have taken it. I mixed a fearful dose with that soda water!" She turned pale; she sank into a chair; she gasped: "Immortal Jove! I wanted it for my mother."

ODE TO AN OX.—An ode written by the greatest of American poets to the greatest American ox, and komposed while standing within two feet of him, and touchin' of him now and then: "All hale, thou mity animal,—all hale! Yu are four thousand pounds, and am purty well perporshuned, thou tremendous nuggit! In all probability yu don't no yur enny bigger than a small kaff; fur if yu did yud break down fenses, and switch yure tale, and rush around, and beller, and run over fokes, thou awful beest! Oh, what a lot of mince pize yud maik, and sassingers! and yur tale, which kan't wa fur from phorty pounds, wud maik nigh untu a barril of ox-tale soop; and cudn't a heap of stakes be cut oph yu, which, with solt and pepar, wudn't be bad to taik. Thou great and glorious inseckt.

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Waste No Time.

After allowing yourself proper time for rest, don't live a single hour of your life without doing exactly what is to be done in it, and going straight through it from beginning to end. Work, play, study, whatever it is—take hold at once and finish it up squarely and clearly; then to the next thing, without letting any moments drop out between. It is wonderful to see how many hours these prompt people contrive to make of a day; it is as if they picked up the moments that the dawdlers lost. And if ever you find yourself where you have so many things pressing upon you that you hardly know how to begin, let me tell you a secret. Take hold of the very first one that comes to hand, and you will find the rest all fall into file, and follow after like a company of well-drilled soldiers; and though work may be hard to meet when it charges in a squad, it is easily vanquished if you can bring it into line.

MODERN MUSIC.—The tendency of musical taste—want of taste, we should say—at the present moment is to show what wonderful difficulties young ladies from boarding school, or just emancipated from the expensive thraldom of the guinea-a-lesson professor, who wears such immaculate broadcloth, such a diamond ring and holds his nose very high in the air. The young lady, we say, just emancipated from the expensive thraldom, rattles over the keys in a hard, monotonous manner, "The Mill Wheel," or some similar production, which you might tolerate if you thought corn was really ground in the process, and might make bread cheaper to the poor; or else gallops from end to end of the instrument, in the variations of Thalberg's "Home, Sweet Home," and other composers of a similar style, in a way you might fancy a regiment of dragoons at full charge on the enemy would scamper, the keys doing duty for the stone blocks of the road. Friends, acquaintances, and a select circle of guests listen, and cry out, "How wonderful!" "Dear me! what difficult music your daughter plays!"

That is just it. The aim, the attention, the poetry of music is lost the moment it excites wonder, and betrays the *dux machina* by being palpably difficult to the hearer.

The purpose and charm of music is to soothe, to lull, to raise dreams of fancy, and, like poetry, to kindle the spark of sentiment, and to moderately excite and feed the passions.

The most wonderful execution in the world, in scrambling up and down the keys, will not do this.

It is the pure, sweet air, not difficult to read, but wanting every delicate variety of touch—wanting the inspiration of the sweet soul that can speak through the fingers; it is the simple ballad, sung with a sweet, pure voice, and a natural, impassioned, but not an affected or theatrical emotion. It is these which charm.—*Free Press.*

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922 Chestnut St., Philadelphia.

We Have No Back Numbers

Of the AMATEUR. Hereafter all subscriptions must necessarily commence with the current number. We have endeavored to begin subscriptions with any back numbers desired by our patrons, but our supply has become entirely exhausted, and we have not a single copy of Vols I, II, or III on hand. Each number is complete in itself, and each succeeding issue is better than its predecessor, so that subscribers actually gain by not dating subscriptions back.

When we announced in August AMATEUR that the Chromo, "Happy Hours" was ready, and would be forwarded immediately to all subscribers, we felt assured that we had a sufficient number of copies to attend to all applicants, but within one week from the publication of the fact, every copy was exhausted. Five Thousand additional Chromos have been sent out, and we have now completed arrangements by which we will be able to send Chromos to all subscribers, on the dates of the receipt by us, of the subscriptions.

WANTED.—Canvassers in every City, Town and Village in the United States and Canada—liberal commission. No publication offers equal inducements, everybody wants the AMATEUR. Each number contains three pieces of new and popular music, printed from full-sized music plates. Each number contains an invaluable list of hints, sketches, etc., interesting to everybody. Each subscriber receives the handsome chromo, "Happy Hours," and the subscription is only One Dollar per year. Canvassers can readily make from ten to twenty dollars per day.

OUR corps of carriers was kept busy for ten days in delivering the August number of the AMATEUR to subscribers in this city alone.

Toronto,

July 30th, 1873.

In a moment of rash confidence we promised the inexorable publishers, a letter from this thriving little City of the Lake, but alas! musical matters here are at the ebb tide; even in winter there is little done, the concert troupes are rarely here, Thomas' Orchestra is unknown, there being no hall large enough to accomodate them. There was a rumor that they would visit here this month and give us a treat in the Horticultural Gardens; but they came not. The Horticultural Gardens are a favorite place of resort in the evening; they contain about 15 acres, very tastefully laid out, with a rustic pavilion in the centre, where the Military Bands perform occasionally. The Philadelphia favorites, Mr. and Mrs. Kelleher, are here at present, and have given several very pleasant and successful concerts in the Pavilion. These few lines contains all the musical information I can collect, notwithstanding the fact that I have diligently sought for it, (this is for the publisher, *we* have done nothing but wander about in the woods, lie under the trees and smoke.) We have the most charming weather here, I am afraid to say how delightful it is, lest all our subscribers should want to emigrate.

We like very much the plan of editing a paper at this distance—we feel such lofty indifference to the anxieties of the printer and publisher; but, our holiday draws fast to a close, with which mournful reflection, this wandering letter most also close.—ED.

THE following complimentary opinion of Americans is ascribed to Rubinstein, in a letter to Von Bulow. "They, (the Americans), have little or no taste for poetry or romance, the pursuit of money seems to be the chief aim of their lives. Musically, they hardly equal the English, the most unmusical people on God's earth!" Strange that in spite of our *unmusicalness*, Mr. Rubenstein should carry away so many of the shekels that we pursue so ardently.

THE Union League, with Beck; Reform Club, with Sentz; Mænnerchor Garden, with Wolseiffer, furnished our stay at homes, with light, seasonable music, and kept our orchestral musicians in town during the summer. The Hassler's looked after Cape May, and McClurg attended to our excursions and pic-nics.

Postal orders should always be used in preference to enclosing currency in letters. No risk whatever, when such a course is pursued, as the money will always be handed to the party for whom intended, and no other, or returned to the sender.

A recent wedding ceremony appropriately closed with Millard's exquisite "Happy Hours."

Prince Poniatowski.

Prince Poniatowski, who died on the third of July, in his fifty-seventh year, in London, was a descendant of the celebrated Polish hero of that name. After the fall of the French Empire, the former Diplomat and Senator lived in a small house in London, and supported himself by his composition and by teaching music. A short time before his death he gave a brilliant Farewell Concert in Drury Lane Theatre, having concluded an engagement with Ullman for a concert tour in America. Joseph Michel Xavier Francois Jean, Prince Poniatowski, was born in Rome, in the month of February, 1816. His father, Stanislaus Poniatowski, was stationed there at that time. When a youth, he volunteered in a corp of Chasseurs D'Afrique, later in life he became a citizen of Tuscany, and received from Leopold II. the title, Prince of Monte Rotondo. In 1848, he was twice elected to the Florentine Chamber of Deputies, and sent as Minister Plenipotentiary to Paris, London and Brussels. He chose the first mentioned city as his permanent residence, in 1854. He next became a citizen of France, and in December of the same year, (1854,) was chosen a Senator, a few years later he became a grand commander of the Legion of Honor. Apart from his political life, he was a musician of rare talent, the composer of numerous Operas, Masses, Songs and Concert Pieces. One of his latest works was the Opera "Gelenna," written for Adelina Patti, and produced with great success at the Covent Garden Theatre, in London. One of his most successful Songs is the "Yeoman's Wedding," which the splendid singer, Mr. Santley has made so popular in this part of the world.

THE successful manager of the Mænnerchor "Summer Night's" Concerts, Wm. Wolseiffer, proposes opening in the fall, a season of *peoples concerts*, at Horticultural Hall, the subscription list for which is being rapidly filled. The continuous attendance at the "Mænnerchor Garden" since the opening night, is a sufficient guarantee, that Mr. W. knows how to cater to the musical wants of our people, and establishes beyond the possibility of a doubt, the eminent success of his Afternoon Concerts.

MR. HARRY WILLIG, of the firm of Geo. Willig & Co., of Baltimore, on returning from an eastern tour, inspected the wonders of our Park. The Central, of New York, and Druid's Hill, of Baltimore, had been his *beau ideals*, but their splendors paled before the natural beauties of our Fairmount. Harry went home fully impressed, that for loveliness, our ladies and our Park are unequalled.

The postage on the AMATEUR, if paid quarterly or yearly in advance, is only three cents each quarter, or twelve cents a year.

New Orleans.

August 3d, 1873.

I received the Chromo, "Happy Hours." Am exceedingly pleased with it; it is beautiful. Intend having it framed, and placed where all my friends can admire it. It will, in after years, tend to recall pleasant reminiscences of the AMATEUR.

MISS F. H. PATTON,
18 *Constance St., N. O.*

GOUNOD'S NEW OPERA.—"Jeanne D'Arc," is in active preparation at the "Gaiti," in Paris. It is well worthy of the composer of Faust, and Romeo and Juliet. Rumor speaks of the beauty of a "Funeral March," "Prayer," "Knight's Chorus," &c.

OUR EDITOR has been traveling *incog.* through Canada. No ovations were tendered him, as through extreme modesty he went and came as do ordinary mortals.

EVERY musical student should have a copy of *Hood's Musical Manual.* It contains valuable little information not found in more pretentious works.

PROF. E. A. BERG, of Reading, the eminent pianist and teacher was in this city recently, gathering materials and making preparations for a brilliant concertizing season.

THEY have formed a union in Barcelona, Spain, for the production of Wagner's Operas, there is hope yet for Spain.

Correspondents should write addresses and names plainly. Always give date with Post Office address in full, and name legibly written.

THE Habelmann has concluded an engagement with the Kellogg English Opera Troupe.

A Japanese troupe are on their way to the United States to give us a taste of Japanese high art.

THE Academy of Arts, in Madrid, has lately established a Musical Department, twelve members have been elected. It is to be hoped that this will have the effect of raising the musical standard, somewhat, in Spain.

MINNIE HAUCK made her farewell appearance in Pesth, as "Ophelia," in Thomas' Hamlet, before a large and enthusiastic audience.

OFFENBACH'S "Grand Duchess" has been performed in 65 theatres in France, and 117 out of France.

THE musical remains of the late composer, Conradi, of Berlin, have come into the possession of the firm of Bote & Bock.

WIENIAWSKI'S Pacific concert tour seems to be any thing but a success, pecuniarily. He lately refused to play as advertised, because the cash was not forthcoming rapidly enough.

THE *Abt Male Singing Society*, whose rendition of choruses has been never equalled in this city, have recommenced their rehearsals under the leadership of H. A. Clarke. A number of new voices have been added and all of the old ones retained, so that the *Abt* will be more popular than ever.

THE AQUARIAL Garden Evening Concerts came early to grief, lasting just one week. The sudden demise was attributed to "Local Option."

ATTENTION is directed to Standard Music Books, mention of which is made in our advertising columns.

To the few subscribers whose subscriptions have expired, would say that the AMATEUR is now more than ever worth having.

OUR new title page is worth particular attention, and the residents of Quaker City will readily discover the aptitude of the artist in presenting a minature *fac-simile* of the Stage, Proscenium, Orchestra, Drop Curtain, etc., of our Academy of Music.

A. O. BUSCH is no longer connected with the AMATEUR or the establishment of the publishers All communications and correspondence should be addressed to

LEE & WALKER,
922 *Chestnut Street, Phila.*

WE clip this good advice to choir members from a Rochester exchange:—

"No member of a choir is excusable for being absent on the Sabbath, except from sickness that would keep him from his usual business on any other day.

"It is an act of injustice not only to the rest of the choir, and the church, but particularly the leader, who, by an unexpected depletion in his forces, is frustrated in his plans, crippled in his endeavors to produce good music, and obliged frequently, to change his programme after the service has commenced, throwing the choir into a state of excitement wholly at variance with the spirit of true worship."

LET the reader imagine a building 25 feet wide, 235 feet long, and four stories high, stocked with Musical Merchandise, and no surprise will be felt that we are able to fill all orders immediately.

The AMATEUR subscription list for August exhibit new subscribers to the number of 3,042. Every mail bringing lists from canvassers, and every hour finding our clerical force registering the addresses of the many who called at the office of publication. The people must have the AMATEUR. No musical family can afford to do without it.

Twelve dollars worth of Music.
Six dollars worth of Chromo.
Fifty dollars worth of Musical Information.
All for ONE DOLLAR.

Our first supply of the Chromo, "Happy Hours," was exhausted in supplying July subscribers. We however secured a full stock and have attended to all recent subscriptions. Everybody acknowledges its extreme beauty.

OUR Editor relates that he was compelled to wear his overcoat in July. We hope not from causes similar to those, which induced the Kentuckian to wear a nankeen suit all winter. No cards.

As the season for parlor entertainments approaches, a copy of the *Musical Pastime* should be found on every piano. Containing duetts for Violin or Flute and Piano, are within the reach of every player. It has become in great demand. We refer our readers to the advertisement for extended notice of the work.

Clarke's New Method for the *Piano-Fo te*, presents the latest developments of the art of piano playing.

We receive hundreds of letters annually from people who neglect to give P. O. address or name, and we get a "blowing up" from those same people, for neglecting to answer such epistles promptly.

AN impromtu Sacred Concert came off at Congress Hall, Atlantic City, on a Sunday evening recently, under the direction of Prof. Everest. It passed off with much success, and reflected great credit on the professor. Among the pieces sung was a solo entitled "With verdure clad," by Miss Carter, of Cincinnati, which was performed with feeling and fine effect; and "Whiter than Snow," a new sacred song which must become a particular favorite.

IDLEWILD MAZOURKA was given at the Mænnerchor Garden recently, and the patrons insisted on its immediate repitition. The piano arrangement of Idlewild, by Rosewig, has been published, and will meet with deserving success. Get a copy, price 50 cents.

HARPISTS are directed to an advertisement in another column, of a first-class Semi-Grand Gothic Double Action Harp, which is offered at a very low figure. Has all modern improvements.

MUSIC sent by mail carefully wrapped and properly addressed. Send direct to us and you can procure any piece of Music or Music Book, no matter where or by whom advertised.

OVER one million copies of Lee & Walker's Musical Almanac have been distributed. Musical folks find it difficult to be without it. Sent free to any address.

The AMATEUR, H. A. Clarke, editor, takes the lead as a Musical Journal. Subscription, including Chromo, "Happy Hours," only ONE DOLLAR per year.

Getze's New School for the Parlor Organ, is ahead.

Waiting.

How pleasant it is to wait—not upon the table—but for some one to come in from whom you expect a hundred dollars, to pay a note before three o'clock, of which time it only lacks twenty-five minutes. We have seen a man under such circumstances, with large beads of perspiration standing on his forehead, though the thermometer showed but thirty degrees above zero. This same man had been waiting all his life Micawber-like, for something to turn up; and we found him still waiting, and he will continue to wait. So it is with half the world. They are waiting, waiting for something to turn up—and why are they waiting? Simply because they don't take time by the forelock, don't provide ahead, don't buy an umbrella in fair weather and provide for rainy days. The true business-man never has to wait. He is always ahead with his business. He never lets his business get ahead of him.

A MEMORY OF HOME.—In the distant long ago, 'mid dreamy memories of earliest childhood, we call to mind the faintly-remembered form of one who sat beside the cradle, with face radiant in love, and gazed into our infant eyes with a look which angels have, and she was an angel, we're sure she was, and still is, and will be, ages hence, and without end. It was the face of our mother, for we had a mother once and her grave was made beside that of father's, where shadows fell down from forests as primeval as the hills on which they sat, brave old woods, and made it dark at mid day. And that mother sang to us the lullaby that all mothers sing, and whenever we hear that song of "Home, Sweet Home," we think of mother, and the cabin on the hillside, built of logs unhewn; and we have written a song, for, though we sing not, we sometimes write songs, and our's tells of the cabin in the wilderness, and father and mother, who went away together into the land of spirits, while both were yet young, and full of cherished loves and hopes and happiness, and left their children babes in the woods; and one grew to manhood, and is an old man now, with locks gray, and writes, and they who read the Easy Chair have never heard his song, nor will, since it's hidden away, and when the grass shall grow and the flowers bloom on the grave of him who wrote, his children's children shall give it to the printer, that they who come after may read its pictures of the distant long ago.—*A. N. Cole.*

PRECOCIOUS GENIUS.—Nothing is more remarkable than the very precocious age at which musical composers have distinguished themselves. Mozart published his first two works anterior to the celebration of his eighth birthday. At the same age he performed in England before the royal family. Beethoven, a pupil of Haydn, at thirteen years old, was capable of playing extempore fantasies that delighted musicians of talent Rossini, born at Pesaro, near Bologna, in 1792, the son of a strolling musician, at the age of twelve years had a fine voice and sang in the churches of his native place. In 1813, at twenty-one years of age, he wrote his celebrated opera of "Tancredi."—*Visitor.*

"PICKING CHERRIES DOWN THE LANE" strikes the popular vein—everybody will want it. Words, music and sentiment of that particular order which inspires everybody to sing.

MUSIC AND MILLINERY.—A new fashion has risen in this world of musical art, which deserves, perhaps, a little attention The modistes are insisting upon their claims to recognition in the concert room and upon the opera stage. Singers are announced to perform in dresses made at certain establishments, and, in point of fact, the artists are, on specific occasions, converted into puffs for milliners. We do not know whether we are indebted to Paris or New York for this practice, but the sooner it is discouraged in every way the better Surely so attractive and accomplished a singer as Madame Christine Nilsson, cannot require the sort of popularity which may be achieved by publishing in detail, such items of her preparations for going through La Traviata, as the following: "In the first act, pink satin, trimmed with embroidered tulle, over which is worn a tunic or overskirt of white China crape, with a most richly embroidered border of choice pink roses, low body and short sleeves. In the second act, an elegant dress of gray *poult de soie*, the shirt trimmed *en tabler*, etc." The next thing we may expect after this will be, of course, the right of the milliner, or of Mr. Worth, to a call before the audience, or the insertions of the names of the dressmakers in the bills.—*London Times.*

RUBINSTEIN.—It is to be feared that Rubinstein's impression of the people of America is not as favorable as it might have been, if he had not been prevented by constant occupation, from going into society. Some of his experiences were rather rough. One is related to the effect that, being in his room, in a western hotel, practicing one day, he heard a loud knock at his door, and responded, "come in!" Two rough specimens sauntered in, very much at home; one of whom clapped the pianist on the back with a blow which came near unseating him, and saluted him with "Hulloa, Old Rube! How are you! Give us a tune, won't you?" Rubinstein explained to them that he only played in public, "but," said he, in telling the story, "I did not like it. I have not been accustomed to be called 'Old Rube.'"

A CHICAGO house ordered recently Five hundred copies of Getze's New School for the Parlor Organ, and a similar quantity of Mack's One Dollar Method for the Organ. Western teachers will use no other instruction books.

CHRISTIAN THOUGHTS.—Signor P. Rondinella, the eminent professor of vocal music, is now engaged in writing a new series of classic duetts of the Italian school, which will be published in a short time under the title of "Christian Thoughts." The first number entitled "O cor amoris victima" (Oh! worthy of our tenderest love), is a beautiful duett in key of C, for soprano and alto, with Italian and English words, suitable for church or parlor. The second number is a *Tantum Ergo* for tenor and baritone, or soprano and alto. Sig. Rondinella is a thorough artist, and previous compositions from his pen have met with immense success, and fully establish his reputation as a writer of merit, and the foregoing duetts will prove more popular than anything yet produced. Will be ready in about one month.

NOTHING more effectually convinces the conceited man of the vanity of his pretentions than to be ill for a month, and then observe how perfectly well the world got on without him.

MUSICAL MATTERS.

New York.

August, 1873.

As the opening of our musical and dramatic season approaches, we begin to get more in sight into the plans and prospects of managers, and the number and character of the artists soon to appear among us. Of the merits of Nilsson and of Lucca, we are already well assured, as we are of those of Kellogg and Cary; but with DiMurska and Torriani, we are not so well acquainted; depending, in this relation, upon the opinions of the foreign press, which, although reliable in the main, are sometimes sadly at fault in musical matters.

If some of the leading English and French Journals are to be credited, both DiMurska and Torriani are artists of rare ability, the former being a high soprano of great culture and excellence, and the latter, excelling in power and sweetness, heightened by marked dramatic genius. Each has distinguished herself in the principal cities of the old world; Torriani having recently won golden laurels at Her Majesty's Italian Opera House, London, while DiMurska is said to have lately shed a new and brilliant halo, around the "Ophelia," of the *Hamlet* of Ambroise Thomas.

Nilsson will be with us in September, when, before her season opens, she will spend a couple of weeks at Lake Mahapac, in this State. Muzio, instead of Arditi, is to be the conductor of her company, with Messrs. Nuendorff and Behrens, to assist him. As far as is known, the performances will run in this order: *New York*, ten weeks from September 29th. Philadelphia, a fortnight commencing December 8th. Then, Baltimore and Richmond. Afterwards, Cincinnati, December 29th. St. Louis, January 5th. And Chicago, beginning January 12th. Subsequently, Louisville, Indianapolis, Cleveland and Buffalo will be visited, as will Boston, in the early part of February, the Company then returning to New York for a spring season. This opera Troupe now stands thus: Nilsson and Torriani, sopranos; Mlles. Cary and Maresi, contraltos; Signors Campanini, Capoul and Bonfratelli, tenors; Signors Maurel and Del-Puente, baritones; and Signor Nanetti, basso. With Lucca will be associated, DiMurska, Mme. Natalie Testa, Tamberlik, Vizzani, and Mari, &c. This Company will open at the Grand Opera House, early in October, and after a short season, perhaps leave for Havana; Maretzek conducts, of course.

The Kellogg English Opera Troupe is, I learn, now nearly completed. The tenors are Hablemann, Mr. Joseph Mass, and Mr. Welford Morgan; the baritones, Messrs. William Carliton, Gustavus Hall, and Frank Bartlett; the basses are Messrs. Peakes and Seguin; and the contralto, that fine artist, Mrs. Seguin; conductors, Messrs. Edward Reyloff and Benjamin Owen; so that we shall have opera in all its phases, including various performances at the Broadway Theatre by Aimee and her brilliant associates.

The Vokes Family re-appear to-night at the Union Square Theatre. Mr. and Mrs. John W. Albaugh open at Wood's Museum this evening, also. The Grand Opera House opens on the 19th instant, with the *Midsummer*

Night's Dream, Mr. G. L Fox, as "Bottom." At Niblo's, *The Black Crook*, is to be revived, with grand accessories, on the 18th. Lydia Thompson and her troupe, re-appear at the Olympic, on the 25th. Charlotte Cushman, is among the artists announced for a season, at the Broadway Theatre. The New Fourteenth Street Theatre will open early in September, with the distinquished English tragedian, Mr. T. C. King, as the star. The period of the re-opening of Booth's, is not yet announced. Probably, Jefferson or Maggie Mitchel will begin the season here. Miss Neilson, and Mr. and Mrs. Barney Williams will follow, to be succeeded by Mr. Chanfrau, Mr. Edwin Booth, Lotta, and Mr. and Mrs. Florence. Salvini, the great Italian actor, opens at the Academy of Music, under the management of Mr. Maurice Grau, on the 26th of September. This event is looked forward to, with deep interest by every lover of the drama, here.

Work is being pushed on at Mr. Daly's New Fifth Avenue Theatre, upper Broadway, as well as at a neighboring establishment, projected by Messrs. Stuart and Boucicault. Both houses, it is said, will open in time to compete in the winter campaign, with older establishments. Mimi, still holds the boards at Wallack's; and, considering the warmth of the weather, commands large houses. The author of this play, and the management were alike fortunate in its production, the one in its creation and the other in the judgment, which selected so admirable a summer piece.

There is a rumor here of an action to be entered against Madame Lucca, by a moneyed speculator who had, as alleged, advanced a large sum, at the time the Jarrett-Maretzek Opera Company was being formed, with a view to facilitating arrangements, and in the hope of receiving a handsome per centage on the outlay. Of course, there is nothing to prevent his commencing a suit against the fair cantatrice; but, from all I can ascertain, the parties really responsible in the matter, are the two managers just named; although, even this admits of a doubt. The fact is, where money is lost through musical channels, it very seldom turns up; and I don't think the present case is going to form any exception to a rule that is pretty general.

The weather just for this one evening, is very delightful here. The cool breezes that are creeping about us are delicious, after the fervid heat of the day. But is there not always compensation? Light and shade, heat and cold, pain and pleasure. BATON.

Chicago.

August, 1873.

This has been one of the dull months in the amusement line. What with going off to the country, and closing up the season, there is not much to see or hear. Aside from Dr. Geo. F. Root's "Normal," there is scarcely anything doing in the musical world. The "Normals" have had a good time, and, judging from their concerts, have studied hard. At a concert on Tuesday, August 12th, they sang the greater part of "Eli," and selections from "Mendelssohn's Part Songs" and Schumann's "Gypsy Life," and some very creditable Solo performances.

Our home societies are dozing away the hot weather, and will begin in the fall refreshed by their summer vacation.

The theatres are begining to open with their new companies, and everything looks promising for the fall and winter season. McVicker opened with "Money," and is now giving the "Romance of a Poor Young Man," to good houses. Hooley has "Divorce," on the boards. At the Globe, the sensational drama of "Shin Fane, or Shamrock Green" is drawing good houses. John Jack and Annie Firman gave the "New Magdalen" for a week at this house, moderately successful. Barnum and his great show will be here on the 18th, and will draw well, of course. Barnum always does.

Our Exposition Building is almost ready, and we are going to show somebody how to run an exposition: not Vienna. The Academy of Music is begining to look rather showy with its new stone front, and when the carpenters and painters leave it, we will have one of the prettiest theatres in the city, on the west side. Our new Music Hall, the "Kingsbury," is now almost completed, and will be a great addition to our places of amusement. Balatka and his Orchestra are giving Summer Night Concerts at Union Park, every Tuesday. In connection with the Tame Bears, they draw a large crowd. Farini, the baritone, has decided to open his class again, before his trip to Europe. JOHNNIE.

Salt Lake City, U. T.

July 29*th*, 1873.

DEAR AMATEUR.—I arrived here the evening of the 14th instant, and the next morning I started to Alta, Little Cottonwood Canon, where the celebrated Emma Silver Mine is situated, which a year or so ago was sold for the nice little sum of $2,500,000.00

The city, (as it is called) of Alta is eight thousand four hundred and seventy-five feet above the sea, and any time during the hottest weather you can reach snow in ten minutes walk.

I stopped several days with a friend on the side of the mountain, about a thousand feet higher than Alta, and all the water we used for drinking, cooking and washing, was obtained by filling a large barrel with snow from a drift about twenty yards from the house, and letting it melt by the heat of a large cook stove in the kitchen.

While you were sweltering with the heat upon the 18th of July, I could wash my face in snow slush, and enjoy its refreshing coolness, would you not have enjoyed it?

On the 17th I walked to the top of the mountain, and upon the other side, walked over a drift of snow about twenty-seven feet deep, which was frozen so hard on top that my boots scarcely made an impresssion in the snow.

I enclose, as I promised a photograph, of Brigham Young, and one of the Tabernacle, which I hope you will consider worth keeping among your curiosities. The music business here is not much, as yet, owing to the trouble heretofore in bringing pianos out, but since the railroad has been finished, a few have been brought, and I think the business will go on steadily increasing. H. C. Y.

IF the minds of men were laid open, we should see but little difference between that of a wise man and that of the fool; there are infinite reveries and numberless extravagances passing through both.

Milan, Italy.

June 13*th*, 1873.

For the past month, we have been having extremely warm weather, the Italians say exceptionally warm for the month of June, and of course it has materially affected the business of the theatres, still the Dal'Verme keeps open and has given several operas, among which the new opera, Olema, written for the celebrated mezzo-soprano, Isabella Galetti, who sang it for the first time at this theatre, and it proved a genuine success, as indeed anything would, sung by her. The baritone parts were also magnificently sustained by Aldighieri, who has the most powerful baritone voice I have ever heard. Rigoletto has also been given, with Duval as Gilda. Her voice has improved wonderfully since we heard her in America. She has also done Il Barbiere with Aldighieri as Figaro, after which was given Faust, better as a whole than I have ever heard it. Autri as Mefistofele was remarkably fine, his acting being superb. Corsi as Faust was also fine. The last opera they have given was Norma, which we are sorry to say was not as well given as any of its predecessors, as each seemed to be trying to sing as much out of tune as possible. On the 15th they are to give Ernani, with Duval as the soprano, the rest of the cast, I do not know. Will write you of its success in my next.

Miss Matilda Phillips, sister of Miss Adelaide Phillips, sang at the Carcano on the 12th, in the opera of Fornaretta. The lady has a beautiful contralto voice and sings very well, but we fear will never be the brilliant artist that her sister is; the rest of the artists did very well. To spend an evening at a theatre, one would hardly realize they were so far from America, when they look about and see so many American faces. The evening that Norma was given at the Dal'Verme, we noticed the familiar countenance of Mark Smith, one of America's favorite actors, together with his wife, son and daughter. His daughter who is studying for an operatic career, is said to possess a very lovely soprano voice, and if the lady possesses a share of her father's dramatic talent, in addition to her beautiful voice, fine figure and pleasing face, she will probably make a sensation in operatic circles.

I spoke in my last of the illness of Miss Nellie Freeman, who concertized with Henri Appi, she died at Florence, on the 11th of July, and was laid to rest on the evening of the 12th, with neither kith nor kin to follow her to her last resting place.

Among the American *debutantes*, whom we hear spoken of, for the coming Autumn, are, Miss Ninninger, Miss Davenport, of your city, Miss Mattie Fogg, Mrs. H. C. Brown, of Boston, and Mrs. H. C. Logan, also of Boston, we hear that Mrs. Logan has already been secured for Chiarari, for the opera of Il Giuramento, and we also hear from *impressarios* who have heard her sing, that she is very talented, and, in addition to a rich, powerful contralto voice and fine execution, sings with a great deal of passion and dramatic expression. They predict for her a successful career in the future. There are rumors of the cholera visiting Milan, but let us hope that it may be a false alarm. At all events the city authorities are using every precaution against it, insisting upon cleanliness in the houses and advising people not to eat too much fruit, which advise is rather difficult to follow, as we have at present a great variety of tempting fruit in the market. AIDA.

MISCELLANEOUS.

To live long it is necessary to live slowly.

THE hardest thing to hold in the world is an unruly tongue.

THE children of God have much in hand and much more in hope.

AS charity covers a multitude of sins before God, so does politeness before men.

WE all do more harm than we intend, and less good.

THE greatest gift we can bestow on others is a good example.

IT is conferring a kindness to deny at once a favor which you intend to refuse.

NEVER marry but for love; but see that thou lovest what is lovely.

TRUE genius is modest; and modesty is often the handcuffs of true genius.

THOSE should not venture on slippery places who can scarcely stand upon the firmest ground.

NEVER reflect on a past action which was done with a good motive, and with the best judgment at the time.

NO man improves in any company for which he has not enough respect to be under some degree of restraint.

YOU may depend upon it that he is a good man whose intimate friends are all good.

IT is only by labor that thought can be made healthy, and only by thought that labor can be made happy.

EXPERIENCE is the pocket compass few think of consulting till they have lost their way.

YOU cannot prove a thing to be good or beautiful to a man who has no idea of its excellence.

IN character, in manners, in style, in all things, the supreme excellence is simplicity.

IF prayer does not cause us to leave off sinning, sinning will soon make us leave off praying.

MONEY is a bottomless sea, in which honor, conscience and truth may be drowned.

WHATEVER is done by those around you, be yourself fully determined to walk in the way approved by truth and virtue.

GOLD is worth about eighteen dollars an ounce, but golden hair of the finer kinds is sometimes sold as high as thirty dollars an ounce.

ONE of the easiest and best ways to expand the chest is to have a good, large heart in it. It saves the cost of gymnastics.

BAD habits are the thistles of the heart, and every indulgence of them is a seed from which will spring a new crop of weeds.

CONCEIT and confidence are both of them cheats, the first always imposes on itself, the second frequently deceives others, too.

GAIN a friend by a quarrel, if it is possible; never lose one—however, this is possible; for there is a peculiar mode of conduct, even when dissension reigns, that commands veneration and generates esteem.

WHILE vanity is a weakness which we are inclined to pity, self-esteem, if not excessive, at once elicits our respect and admiration.

THERE is a good deal of sound wisdom in the suggestion of the farmer:—"If you want your boy to stay at home, don't bear too hard on the grindstone when he turns the crank."

MISERY assails riches as lightning does the highest towers; or as a tree that is heavily laden with fruit breaks its own boughs, so do riches destroy the virtues of their possessors.

SUSPICION is no less an enemy to virtue than to happiness. He that is already corrupt is naturally suspicious, and he that becomes suspicious will quickly be corrupt.

IT is in vain to stick your finger in the water, and, pulling it out, look for a hole; and equally vain to suppose that, however large a space you occupy, the world will miss you when you have passed on.

A POET ought not to pick nature's pocket. Let him borrow and so borrow as to repay by the very act of borrowing. Examine nature accurately, but write from recollection; trust more to the imagination than the memory.

To be really successful in gratifying and elevating others, we must keep our own selfish faculties in due subordination, and pour out copious streams of real kindness from the highest sentiments, animated and elevated by intellect.

ANY one who is much talked of must be much maligned. This seems a harsh conclusion, but when you consider how much more grown men are apt to depreciate than appreciate, you will acknowledge that there is some truth in the saying.

I PRAY you solemnly, says Ruskin, to put that idea of knowing all things in heaven and earth out of your heads. It is very little that we can ever know, either of the ways of Providence or of the laws of existence. But that little is enough, and exactly enough.

DIFFICULTIES are placed in our way that we may overcome them, and pass through conflicts to victories, and through victories to triumphs.

SINCERITY is speaking as we think, believing as we pretend, act as we profess, performing as we promise, and being as we appear to be.

HE that hath a trade hath an estate, and he that hath a calling hath an office of profit and honor; but then the trade must be worked at, and the call well followed, or neither the estate nor the office will enable us to pay our taxes.

ENCOURAGE charity and brotherly love between rich and poor, between relations or friends, and especially between enemies, or those that have been such.

MEASURED by man's desires, he cannot live long enough; measured by his good deeds, he has not lived long enough; measured by his evil deeds he has lived too long.

THE LONGING FOR MORE.—It is not what we have or what we have not which adds to or subtracts from our felicity. It is the longing for more than we have, the envying of those who possess more, and the wish to appear in the world, of more consequence than we really are, which eventually leads to ruin.

THE most noble feeling of the heart is true love.

ART has little power to teach, but is a faithful index of what has been taught.

LOOK out for the best aspects of a man as you do for fine views in the country.

AVOID a contest if possible, for you can never be sure how a contest will end.

THE parts of a truth often lie so wide asunder that it is difficult to obtain a full view.

A MAN is fortunate if his enemies too violently censure, and his friends moderately praise him.

WE may safely lay it down as a rule of life, that things of doubtful expediency are always best avoided. Let not your good be evil spoken of.

A TRUE MAN is as strong in adversity as in prosperity, as the moon, when obscured by clouds, sways the tides as powerfully as in her full-orbed brightness.

ONE of the saddest things about human nature is that a man may guide others in the path of life without walking in it himself; that he may be a pilot and a castaway.

AFFLICTION is a divine diet, which though it be not pleasing to mankind, yet Almighty God hath often, very often, imposed it as a good though bitter physic to those children whose souls are dearest to him.—*Isaak Walton.*

TRUE BEAUTY.—The criterion of true beauty is, that it increases on examination; if false, that it lessens. There is something, therefore, in true beauty that corresponds with right reason, and is not merely the creation of fancy.

THE good will of the benefactor is the fountain of all benefits; nay, it is the benefit itself—or, at least, the stamp that makes it valuable and current.

A WISE man thinks none his superior who has done him an injury, for he has it then in his power to make himself superior to the other by forgiving him.

THE successful business man is he who has a practical system, and keeps his eye on the little expenses, knowing that small leaks sink great ships.

A MAN should first relieve those who are connected with him by whatever tie; and then, if he has anything to spare, may extend his bounty to a wider circle.

FORTUNATE people seem to think that their less happy fellow creatures ought to suffer and die before them with decency, as the Romans used to require their gladiators to do.

ALL high and grand emotions scorn the tongue that lies as helpless in the mouth as would be artillery to express the sound and grandeur of mountain thunder in tropical storms.

IF you are in a dishonorable business or position, quit it immediately; but if it is honest, and for the interest of those around, stick to that business, and defend that position, though the heavens fall.

ADVERSITY exasperates fools, dejects cowards, draws out the faculties of the wise, puts the modest to the necessity of trying their skill, awes the opulent, and makes the idle industrious. Much may be said in favor of adversity, but the worst of it is, it has no friends.

THE BEST BEAUX.—A good natured spinster used to boast that she always had two good beaux: they were elbows.

DUTY is the first step to greatness—the helm that steers man safely over the billows of life. If we fail in our duty, we bid farewell to the land of promise—to the haven of hope; man's honorable occupation is gone.

NOT PERSONAL.—A rural newspaper says, "Without intending to be personal, we feel bound to declare that if our postmaster would resign, many timid persons would feel safer about their money letters."

MEANS OF IDENTIFICATION.—The mayor of a Portuguese city once enumerated, among the marks by which the body of a drowned man might be indentified, "a marked impediment in his speech."

THE aim of all intellectual training for the mass of the people should be to cultivate common sense; to qualify them for forming a sound practical judgment of the circumstances by which they are surrounded.

EVERY young man should remember that the world will always honor industry. The useless idler whose energies of body and mind are rusting for want of occupation, may look with scorn—it is praise; his contempt is honor.

IF you wish particularly to gain the good graces and affection of certain people, men or women, try to discover their most striking merit, if they have one, and their dominant weakness—for every one has his own—then do justice to the one, and a little more than justice to the other.

HOPE is the ruddy morning ray of joy; recollection in its golden tinge; but the latter is wont to sink amid the dews and dusky shades of twilight, and the bright blue day which the former promises breaks indeed, but in another world, and with another sun.

ANGER never does any good—it always does harm. The generous-hearted may compassionate and pity, but they never descend so low as to get angry. Anger debases always, unless there is strength of character enough to conceal it; but the misfortune is, the weakest minded are the most passionate.

EXCEPT a living man, there is nothing more wonderful than a book; a message to us from the dead—from human souls we never saw, who lived, perhaps, thousands of miles away. And yet these, in those little sheets of paper, speak to us, arouse us, terrify us, teach us, open their hearts to us as brothers.

IT is not what we have or what we have not which adds to or subtracts from our felicity. It is the longing for more than we have, the envying of those who possess more, and the wish to appear of more consequence than we really are which destroys our peace of mind, and eventually lead to ruin.

SEEKING FRIENDS.—It is creditable to human nature that as men pass their youth they are relieved from the need of sinking friends. If a man has lived to any purpose, his younger contemporaries look up to him with respect, and are ready to honor and consult him. He has to receive overtures, not to make them; and if he has a disposition at all genial and courteous, the older he grows the larger is the circle of his friends and acquaintances.

QUEERITIES.

METHODS are the masters of masters.

To live is not to learn, but to apply.

APOLOGY is only egotism wrong side out.

To know how to wait is the secret of success.

DRINK FOR IRISHMEN.—*Celt*-zer water.

A SURE CURE FOR FELONS.—Twisted hemp.

ALWAYS "HARD PRESSED."—Bricks.

A LAZY COOK.—One that "fritters" away her time.

BETTER than fame is still the wish for fame, the constant trainings for a glorious strife.

NO man ever did a designed injury to another without doing a greater to himself.

THE master of superstition is the people, and in all superstition wise men follow fools.

IT is more difficult, and calls for higher energies of soul, to live a martyr than to die.

BY taking revenge a man is but even with his enemy; but in passing it over he is superior.

THE gardener who grafted a chestnut to a box tree found it produced large trunks.

A MAN'S dearest object should be his wife, but sometimes it is his wife's wardrobe.

CARPETS, though bought by the yard, are worn by the foot.

A POOR fellow who was compelled to pawn his watch said he raised the money with a lever.

FOUND AT LAST.—A gay spiritualist may be called the happy medium.

THE good wear their years as a crown of glory upon their heads; the bad, as a heavy burden upon their back.

A MAN may learn to ride several hobbies at a time, but it will prove more astonishing than useful.

IN an age of mediocrities, a man a trifle higher than his fellows, is often mistaken for a great man.

THROW life into a method, that every hour may have its employment, and every employment have its hour.

GREAT men and great institutions may be beyond the most of us, but great actions are for us all.

WHAT an ass the fellow must have been who made a donkey-engine and expected to get horse-power out of it!

NERVES.—How do angry women prove themselves strong-nerved? — They exhibit their "presents of mind" by "giving you a bit of it."

THE latest problem for civil engineers is to make one of the keys of a piano fit the lock of a canal.

WHAT is the difference between bayonets and bullets?—Bayonets are driven, but bullets are lead.

MR. TENNYSON is respectfully requested to inform the world if he knows whether Dolly V. Arden was a sister of Enoch.

WHAT cord is that which is full of knots which no one can untie, and in which no one can tie another?—A cord of wood.

THE LAST RESORT.—When a man has tried everything and found it will not answer, let him go where there is an *echo*, and try that.

"I HAVE a fresh cold," said a gentleman to his acquaintance.—"Why do you have a fresh one? Why don't you have it cured?"

POSSIBLY.—The object some wives have in blowing up their husbands is doubtless to have them come down.

WHEN a young voyager makes his way to the top of the Pyramids, we presume he is enjoying the benefits of a foreign *climb*.

IF a ventriloquist throws his voice away from him, how can he expect to carry on his profession?

AN OLD LANDMARK.—A sailor who has a scar which is the result of a dispute on shore many years ago, refers to, it as an old landmark.

YOUNG BACHELOR.—A French provincial journal recently announced the death of "Pierre Kedron, aged two years and eight months, bachelor."

PIERCING.—An old lady being asked if she ever had her ears pierced by the wail of distress, said she couldn't very well remember, but she believed it was done with a fork.

CURE FOR LAZINESS —A shrewd old Yankee said he didn't believe there was any downright cure for laziness in a man; "but," he added, "I've known a second wife to hurry it some."

HOW IT STANDS.—"Mary, go into the sitting-room, please, and tell me how the thermometer stands." — Mary (after investigating): "It stands on the first mantel piece, jest agin the wall, mem!"

CAUTIOUS.—A teacher said to a little girl at school: —"If a naughty girl should hurt you, like a good girl, you would forgive her, wouldn't you?"—"Yes, mamma," she replied, "if I couldn't catch her?"

CROSS.—"What's that?" said a teacher, pointing to a letter X, to a little ragged urchin.—"Daddy's name."—"No, my boy."—"Yes, it is; I've seen him write it a good many times."

NO PLATES.—"Has that cookery book any pictures?" said Miss Ernestine Wilhelmina Fubbs to a bookseller.—"No, miss, none," was the answer.—"Well," exclaimed the young lady, "what is the use of telling us how to make a good dinner if they give us no *plates?*"

BROAD AND LONG.—At the end of a French opera a gentleman remarked to a lady next to him that the opera was "long enough."—"Yes," she replied, "quite as broad as it is long."

THOUGHTFUL QUERY.—A little fellow, who had just commenced reading the papers, asked his father if the words "hon. gentleman," applied to a Member of Congress, meant "honest?"—That boy will do!

ONE FOR MASTER.—"I say, Pat, where did you get that rogue's hat?"—"Please, your honor," said Pat, "'tis an old one of yours that missus gave me yesterday when you went to town."

ROBIN, PRETTY ROBIN.

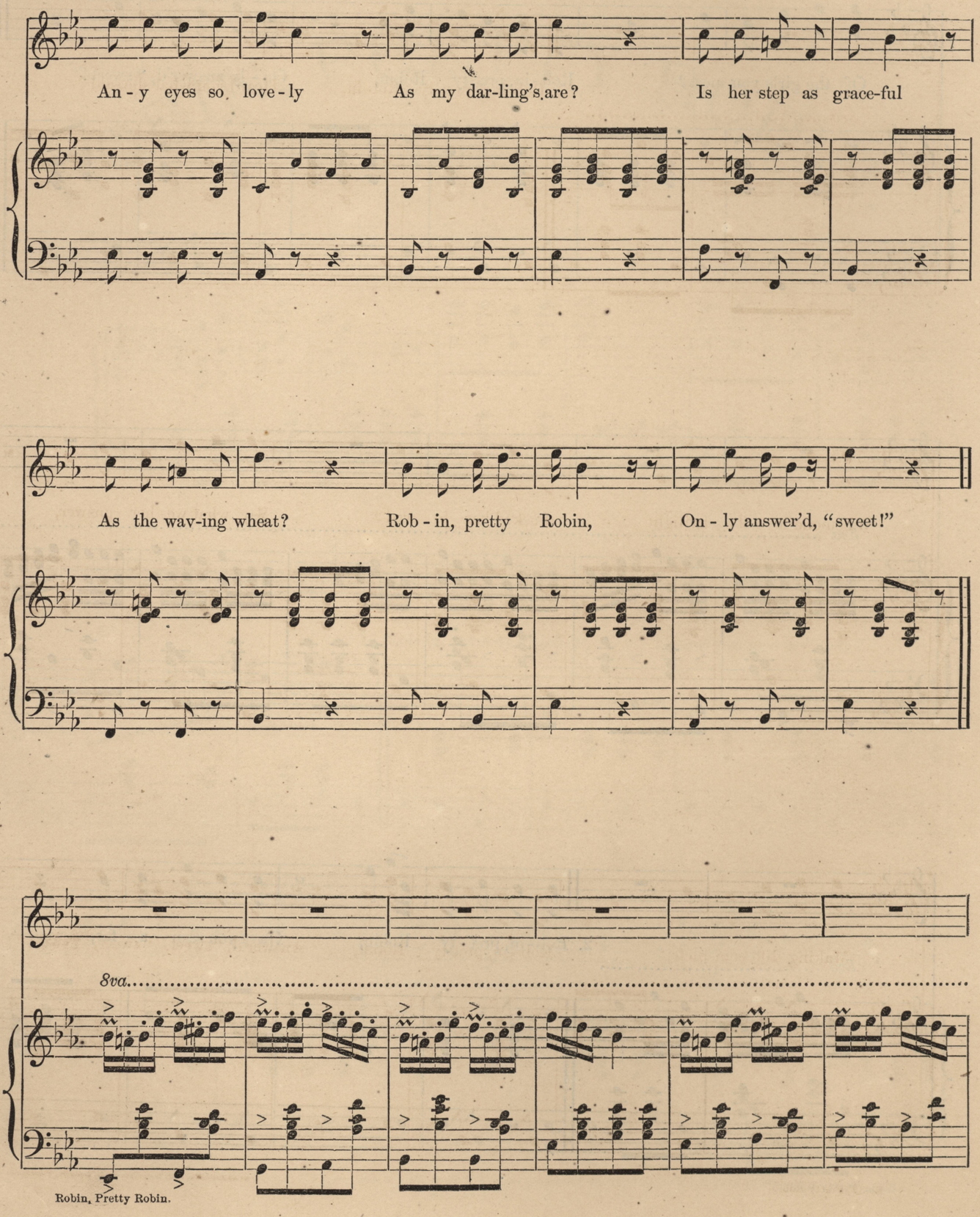
SONG.

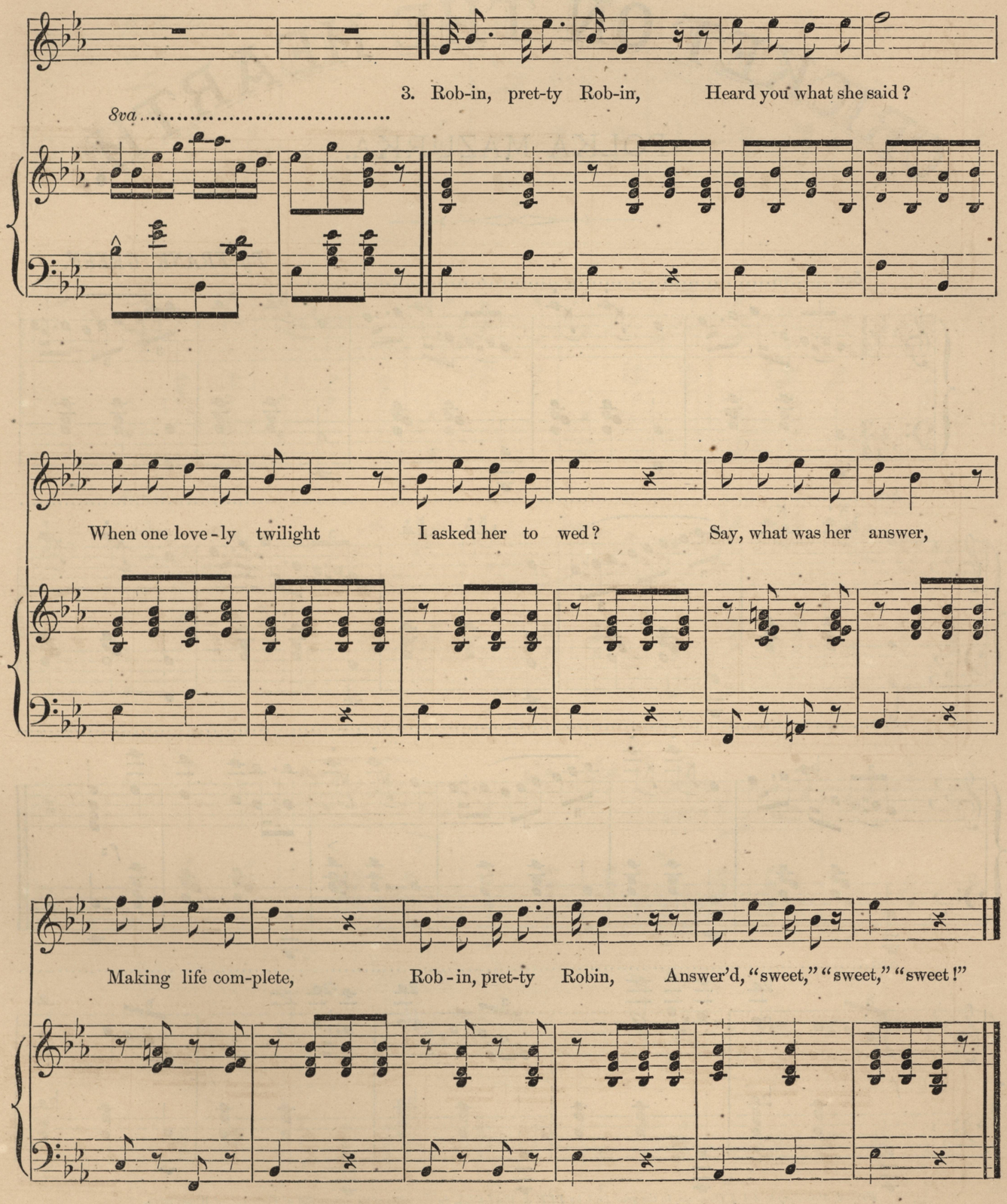
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Of the girls you meet? Rob-in, pret-ty Robin, On-ly answer'd, "sweet!"
8va
2. Rob-in, pret-ty Robin, Have you seen a-far,
8va
Robin, Pretty Robin.


An - y eyes so love - ly As my dar-ling's are? Is her step as grace-ful
As the wav-ing wheat? Rob - in, pretty Robin, On - ly answer'd, "sweet!"
8va
Robin, Pretty Robin.

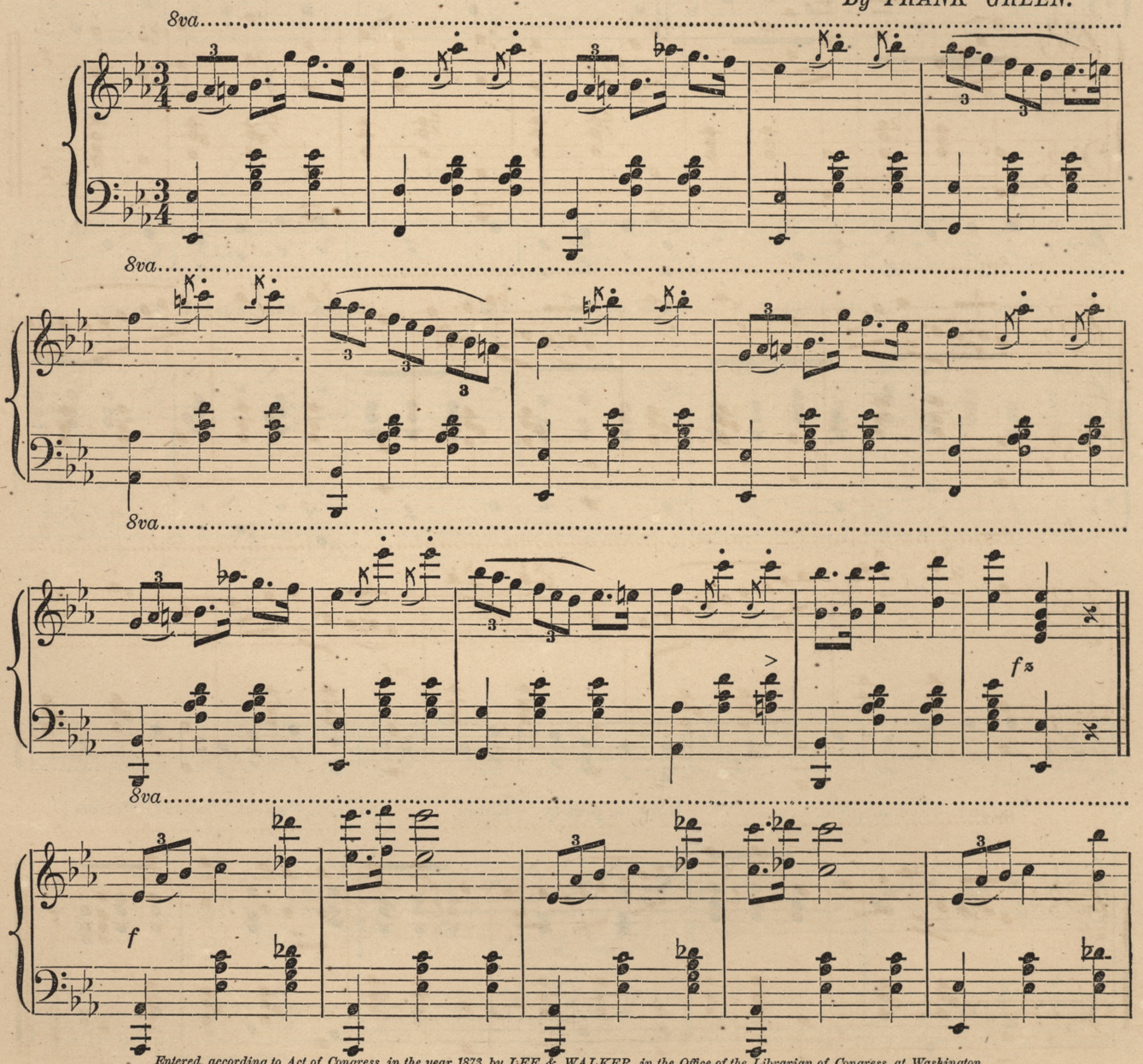


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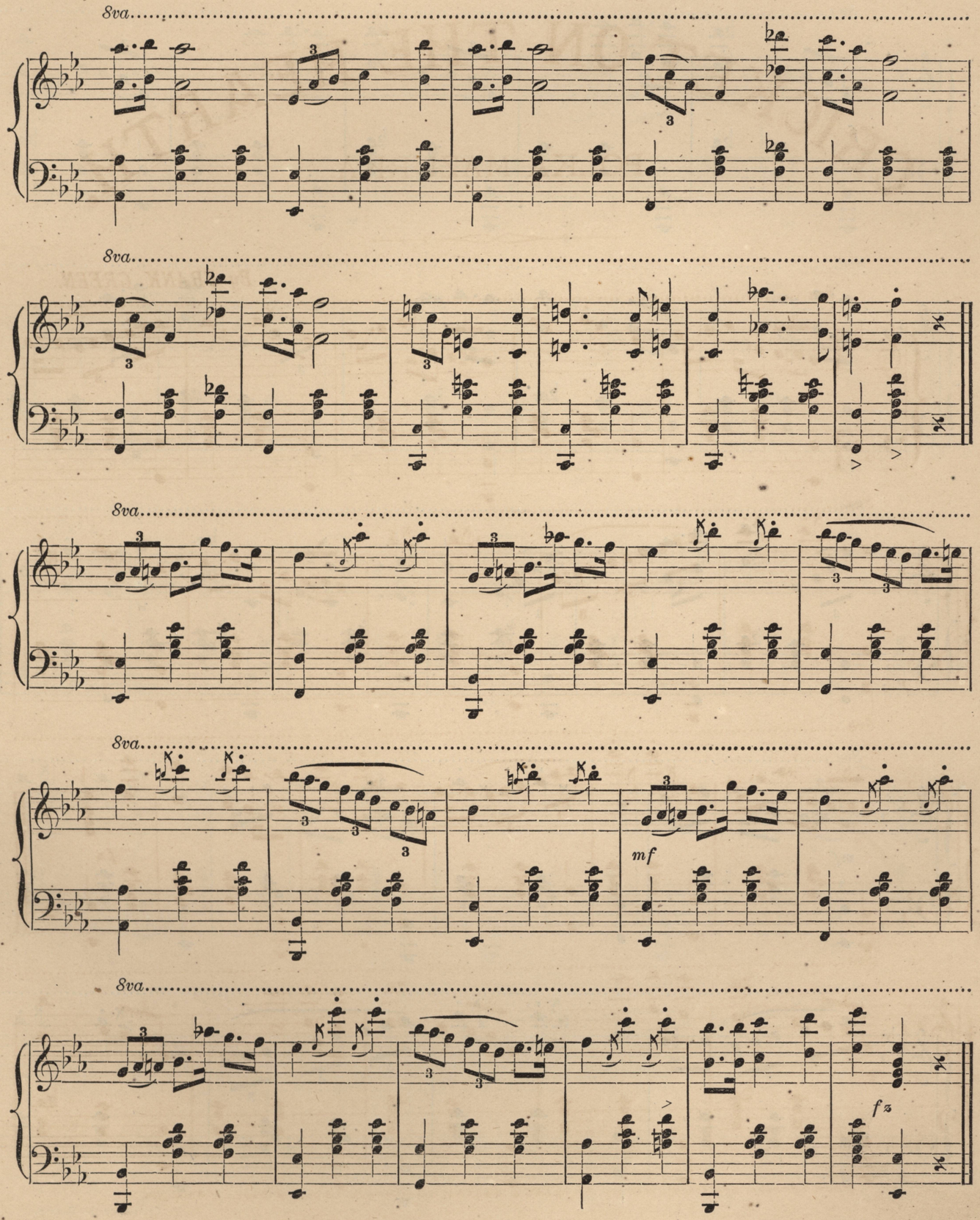
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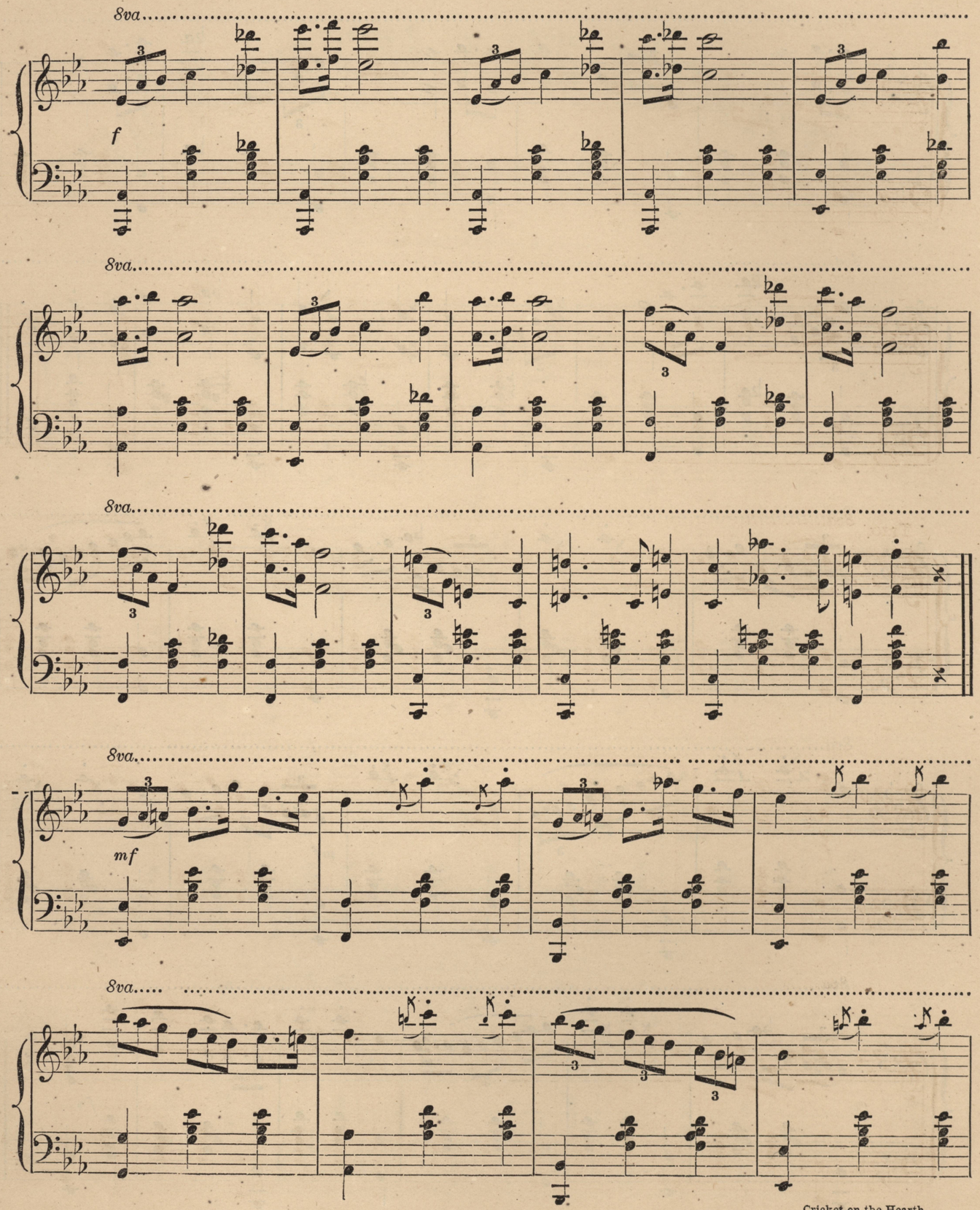
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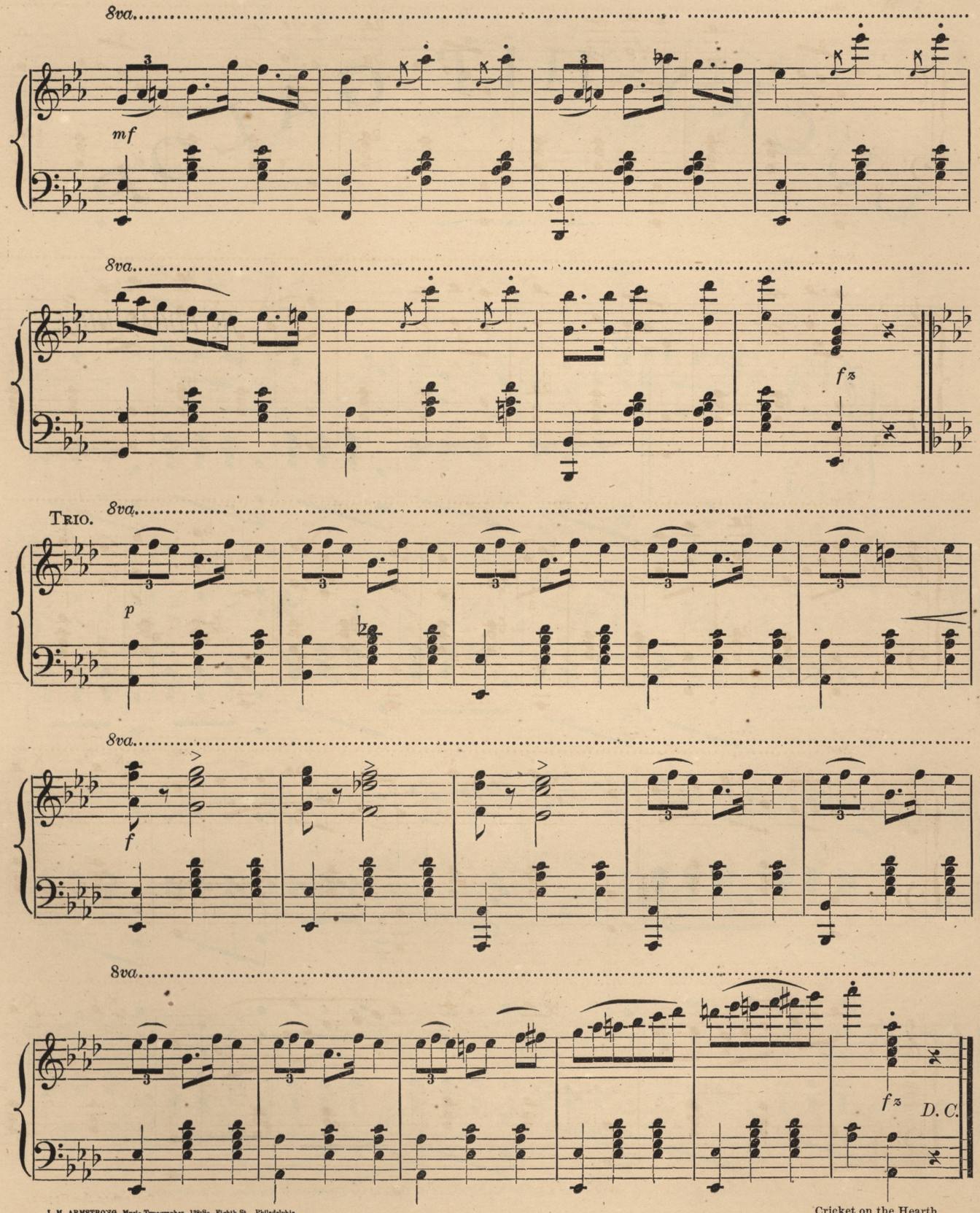
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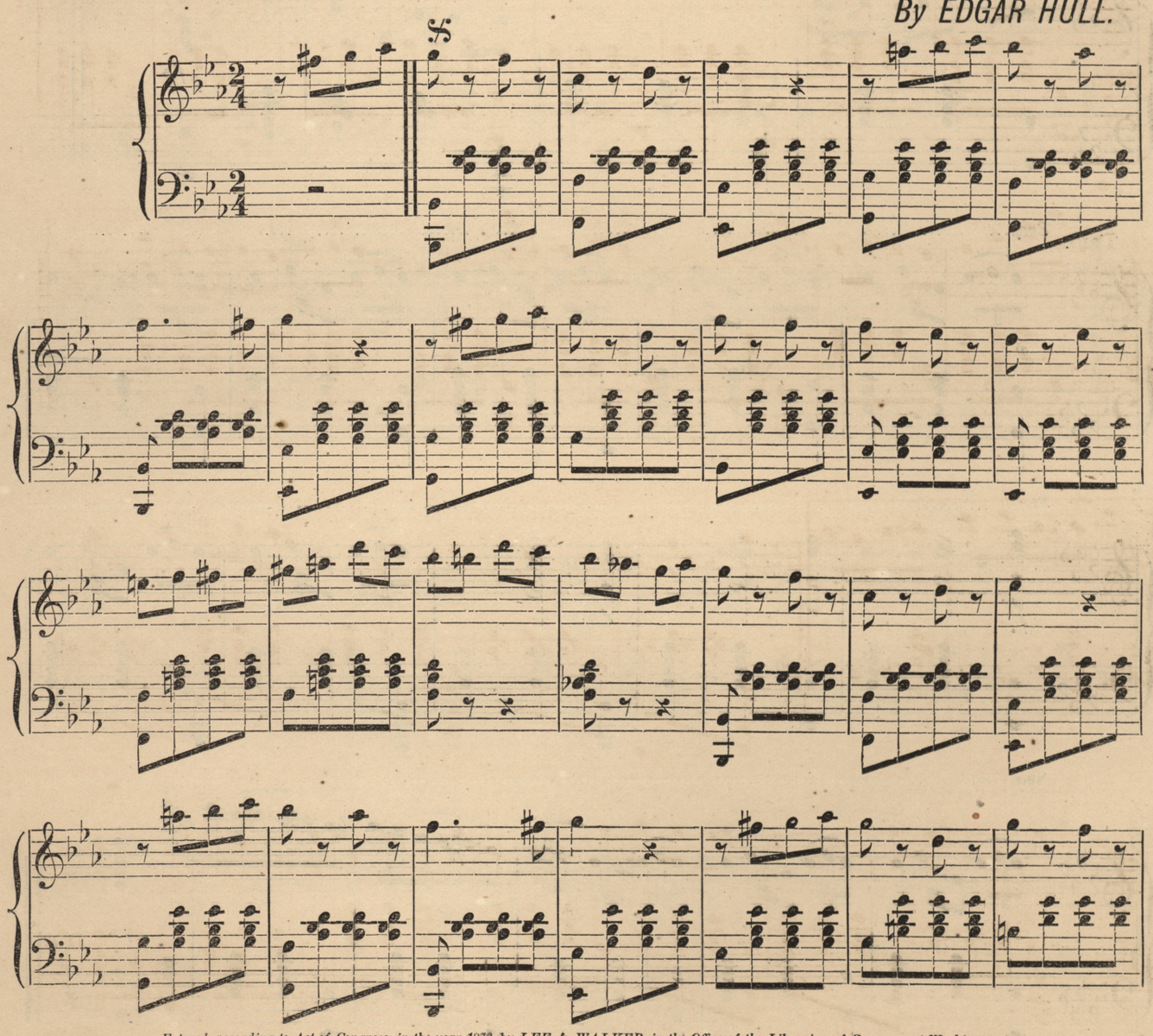

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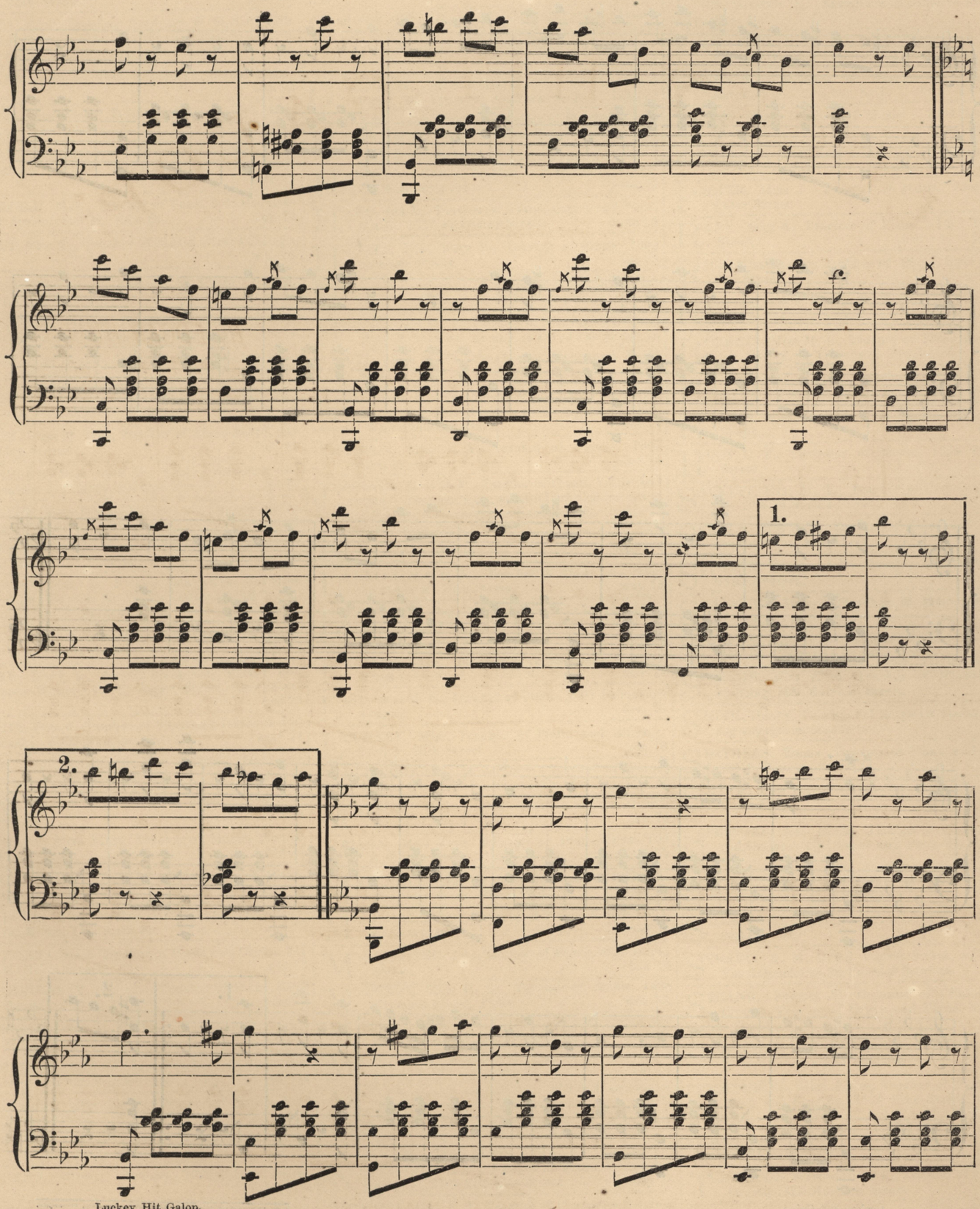
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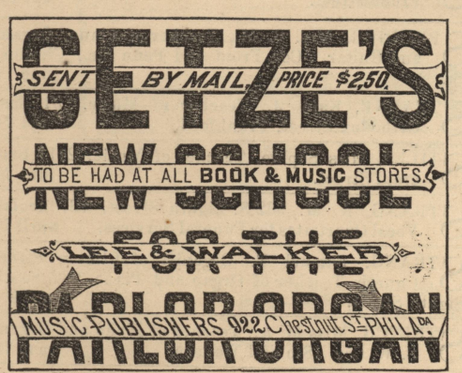
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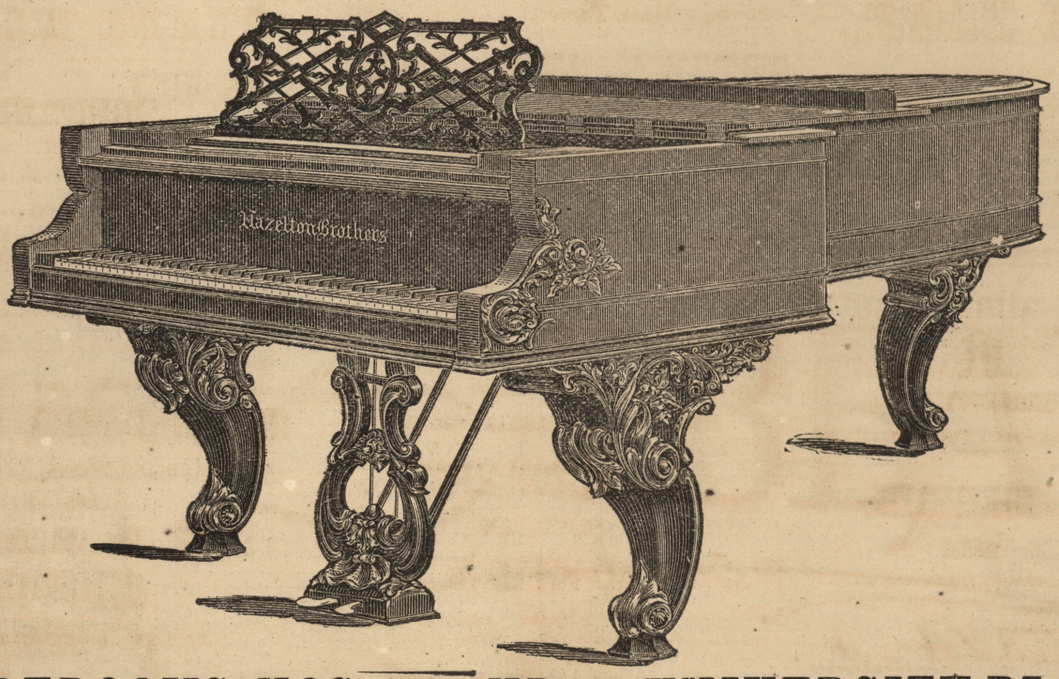
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